CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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# Painter Heads Assoc'd Th'tres

## Resigns From Emp-U to Lead Growth, Broader Service

Harry Painter, popular industry veteran and until his resignation manager of the Toronto branch of Empire-Universal Films, has been appointed general manager of Associated Theatres Limited. Painter's acceptance of the post becomes important news to the trade in the light of recent developments in the booking and buying field and indicates that the company intends to enlarge its coverage for the growing post-war theatre industry. Painter, one of Canada's best known film figures, should give new impetus to Associated Theatres, oldest and one of the leaders in the field.

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HARRY PAINTER
Who has resigned as Toronto branch manager of Empire-Universal Films to become the general manager of Associated Theatres Limited, booking and buying organization.

### Appoint Manager

Arthur N. Lefebre has been appointed manager of the Beaubien Theatres, Montreal, succeeding Charles Rioux, resigned. The Beaubien is an Odeon house.

## Ralph Foster Tops Australian NFB

Official announcement by the Australian Government of the appointment of Ralph Foster, Canadian government film officer in the Antipodes, as commissioner of its National Film Board, has been made.

Foster, who left Canada for

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## Sask. Gov't Will Amend Show Act

Amendment of the Theatres and Cinematographs Act is being considered by the Saskatchewan government in order to improve theatre conditions for the public, Hon. C. C. Williams, provincial minister of labor, said in a recent address to the Saskatchewan

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## Gen'l Th. Supply Opens Branches

A branch office of General Theatre Supply Company Limited, Toronto, was opened in Vancouver under Willis Forward early in September and another will be ready in Winnipeg on October 15th under Charles L. Maybee, it has been announced

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## Three From Trade Orate For Ladies

Speaking before a meeting of the Local Council of Women in Toronto, three representatives of different branches of the motion picture industry in Canada, J. H. Evans, Colin Falconer and A. H. Jolley discussed various aspects and problems of the industry.

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# Canada for Doubles In 1944 Season

Five of Canada's nine provinces preferred single bills to double features during 1944, although, because Quebec and Ontario movie patrons didn't, the majority of programs were in the latter category. The provinces which preferred single bills during the past number of years are Prince Edward Island, Nova Scotia, New Brunswick, Saskatchewan and Alberta. Those which liked dual programs were Quebec, Ontario, Manitoba and British Columbia.

The proportionate national exhibition for the double bill was 60.4 as against 39.6 for the single one. Figures were compiled by the Dominion Bureau of Statistics.

There were a total of 784,781 performances in Canada during 1944, 6,968 more than in 1943

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# Vancouver Filmites Won't Be Bullied

Shortsightedness on the part of the City Council of Vancouver in assessing conditions which contribute to juvenile delinquency drew a sharp protest from the Film Board of Trade of that city, with which are associated representatives of the leading Hollywood and British producers.

Members of the Council attacked movies, press comics and radio but spent most of their time in an unflattering discussion of the first-named. The city has been stirred by a recent murder and the press and public, the latter via letters to the newspapers, have blamed any number of causes.

Mayor Cornett began the discussion by lauding censorship in Quebec and various methods of "improving" it in British Columbia were discussed. It was finally

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## Nominate 24, Elect 12 to MPTAO Board

Nomination and planning committee of the Motion Picture Theatres Association of Ontario met last week and drew up a list of twenty nominees for the association's board of directors. Four additional names may be added to the list at the annual meeting before the election takes place and 12 directors are to be elected.

The annual meeting is being held this year on October 23, in the King Edward Hotel, Toronto.

## Craig Takes New Post in Hamilton

Kent Craig, former manager of the Tivoli Theatre, Hamilton, Ontario, has now become associated with the United Amusement Company Limited, Hamilton, operators of the Avalon, Strand, Kenilworth, Regent and Kenmore theatres in that city.

Craig is taking over general supervision and management of the company's theatres.

He had been with Famous Players for years, having started as an usher.

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# Vanc'r Film Board Won't Be Bullied

(Continued from Page 1)

decided to write a letter to Attorney General R. L. Maitland, under whose jurisdiction censorship operates, to see that movies are "properly censored."

"My impression is that movie censorship is pretty uniform throughout Canada," Maitland said in acknowledging the request of the Council. Responsibility for exposure of the child to unsuitable movies or radio crime stories rested with the parents, he stated.

"In other words, the movies are shown here about the same as they are in other parts of the Dominion.

"But if the council has any specific film in mind I would be glad to have it drawn to my attention and I will investigate personally."

"The Council blames all these things," said Les Plottel of Empire-Universal, president of the Vancouver Film Board of Trade, referring to movies, radio, press and comics, "but doesn't mention parental control or home environment—that's where the real root of the trouble lies.

"Ours is the fourth largest industry in the world, and we don't know another business that has more rigid control over itself — both from within and without," said Plottel.

"The Hays Office in Hollywood exercises control over film production, scripts requiring its approval before pictures can be made. And here in B.C. we have one of the most efficient systems of censorship in Canada."

The film men feel that the Council members "don't know what they're talking about," claimed one representative. He pointed out that the same films that British Columbia saw were shown in thousands of towns and cities, yet the crime rates of those cities varied from almost nothing to percentages far above that of Vancouver.

The Film Board of Trade discussed the possibility of more careful booking if necessary. "No children under 16 are allowed into movies in Quebec," said Plottel, "but that's not because of censorship. That's because of a disastrous fire in the province."

## Boudreaux Manager

Anatole Boudreaux has been appointed manager of the Capitol, St. John's, Quebec, an Odeon house. He succeeds Paul Grenier, who resigned. Boudreaux is a local boy who is well known and popular in St. John's.

# Canada for Doubles In 1944 Season

(Continued from Page 1)

and 24,666 than in 1942. Of the 1944 total 468,332 were double bills and 316,449 single features.

According to Economic Divisions, 366 of Canada's 1,298 theatres played all single bills before 33,176,664 paid admissions and took in $10,126,059; 387 theatres, 50% to 99% of whose programs were single bills, played to 47,549,471 paid admissions and $13,326,988 in receipts; 197 theatres, playing from 1% to 49% single bills drew 45,373,015 patrons and $11,140,204; and 348 theatres playing all double bills counted $18,580,074 from 82,068,030 admissions.

The Maritimes continued its strong preference for the single feature. All the programs shown in Prince Edward Island, 3,098, were single features, while in Nova Scotia there were 28,929 single bills to 15,435 double ones, and in New Brunswick 19,487 single bills were shown and 10,439 double features.

Saskatchewan, with a total of 50,908 performances, saw 36,014 single bills and 14,455 double bills.

Alberta also stayed in the single bill column, 29,385 of that province's 52,801 performances being double bills and 23,416 being single programs.

The proportion of single feature programs shown in Canadian motion pictures theatres continued to increase slightly from 39.6 percent in 1943 to 40.4 in 1944, according to the Dominion Bureau of Statistics. The 1942 figure was 38.5.

Single feature programs, fewer in Prince Edward Island for years, completely occupied the screens of that province during 1944. All other provinces showed both single and double feature programs, the proportion of single feature programs, as in previous years, was lowest in Quebec. Only 23.3 percent of the programs were single features while 76.7 were double features.

The proportions of single feature to total programs in 1944 for the other provinces stand at 71.4 for Saskatchewan, 65.2 for Nova Scotia, 65.1 for New Brunswick, 55.7 for Alberta, 40.2 for British Columbia, 30.0 for Manitoba, and 35.3 for Ontario.

## Nantel David Back

Nantel David, who had been representing France Film and La Compangie Cinematographique Canadienne in France, is back in Montreal. He will assume charge of the distribution department of France Film.

## Garrick to Odeon, Whyte is Manager

David Whyte has succeeded Pat J. Hanifen, 80-year old theatre veteran who retired recently, as manager of the Garrick Theatre, Halifax.

The theatre becomes an Odeon unit in accordance with the agreement made earlier this year between A. I. Garson and Paul Nathanson.

T. J. Courtney of the Casino will have supervision of the three Odeon Halifax houses, the third being the Oxford.

Garrick and Oxford were formerly Famous Players' houses.

## PQ Allied Annual

The annual general meeting of Quebec Allied Theatrical Industries and of theatre owners of the province will take place at the Mount Royal Hotel, Montreal, on Wednesday, November 7th.

## Vic Beattie Back

Vic Beattie, who was a booker in the Toronto branch of Warner Brothers when he enlisted in the RCAF in 1942, has returned there. He was a Flying Officer at the time of his discharge.

# Painter New Head Of Associated

(Continued from Page 1)

Harry Law, connected for many years with the company, will continue to serve, as will George Law, its booker, and Harry Wells.

The new general manager has announced the creation of new departments and the expansion of old ones to provide broader service in the fields of booking and buying, advertising and so on and to provide counsel in every aspect of theatre operation.

In the film industry since he left school to join the old General Film Company, Harry Painter has long been a front-ranking executive, having served with both Paramount and Warner Brothers prior to his joining Empire-Universal as a branch manager.

He enjoys a high degree of personal popularity with his colleagues in the distribution field and with exhibitors generally and the best wishes of the trade will go with him to his newest venture.

## Vancouver House

Don Sutherland, owner of the Kingsway and Circle, Vancouver, Odeon-leased houses, will build an 800-seat neighborhood theatre in that city at a cost from $75,000 to $10,000.

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## The Fleet Was in

IT sure was a pleasure to see the Twentieth Century sentinals from hereabouts and the outposts together in a bunch and swarming all over the King Edward Hotel and Dundas Square. Theatre managers are probably the least stuffy people in the world and they know how to have fun without putting the place on fire.

You can kid them too, as I did when, at the Twentieth Century celebration dinner, I declared myself on their side in the never-ceasing war with the supervisors.

**"Most theatre manager think the supervisor is dumb," I said, "and I agree with them. But it's a good thing they are or most of you wouldn't be working."**

A toastmaster has the first and last word and it had been my intention to use the latter to tell a certain story that would favor the managers but I forgot. The story is about a man who went to a doctor for an examination. "You'll have to give your brain a rest," advised the medico. "But, doc," protested the man, "I'm a theatre supervisor." "That's okay," said the doctor. "You can keep right on with that."

## A Good Time Was...

IN spite of yours truly not emceeing eye to eye with managers and supervisors (in fun) everyone seemed to have a good time. There was contrast among the speakers, Taylor being reminiscent, Bragg quietly convincing, Fitzgibbons forceful and honest, Frost sure, Singer friendly, Masters exuberant—and so on.

**In introducing Joseph Singer, K.C. ("K.C. at the bat") I commented on the fact that during his political days he was never stuck for an answer and I wondered out loud what had occasioned his retirement from halls and hustings — "perhaps, unlike others who were politicians when they should have been statesmen, Joe Singer was a statesman when he should have been a politician in order to prolong his political life. Or as Disraeli pointed out, 'a majority is better than the finest repartee'."**

All this fine talk lost its shine with one explanatory sentence from Mr. Singer. "I quit politics," he said, "in order to make a living."

I'm afraid I didn't give Haskell Masters any the best of it in explaining that he was substituting for Leo Devaney, "who can nourish a noun, woo a verb and caress a consonant with any man alive." Masters, I said, "could manhandle the finest epigram until it screamed like a tired and torn cliche." That doesn't describe Haskell at all but it just goes to show what some people—or one person — will do to get over a wisecrack.

## Among Those Present . . .

TWO servicemen got the biggest hands of the night — Captain John J. Fitzgibbons, Jr., formerly assistant manager of the Metropolitan, Winnipeg, who left there to enlist in the U.S. Army prior to Pearl Harbour, and Chief Petty Office Irwin Steinhart, RCN, who managed the Manor, Toronto. Young Fitz fought his way across the Pacific, was wounded once and decorated twice for heroism. Irwin put in six years in the RCN, fighting through the roughest and most pessimistic days of the war.

**Raoul Auerbach, Taylor's partner, was introduced as his "inseparable companion during the years of struggle and accomplishment and the leading contributor to eventual triumph." Although Nat's name is more often identified with their mutual interests than his own, "Raoul always believed that it didn't matter which came first, the chicken or the egg, if you both owned the chicken and its eggs and their chickens and their eggs and so on."**

Raoul dissipated part of this uncertainty by advising me in a very positive manner that "the egg came first."

## More People

HARRY MANDELL was identified as comptroller of Twentieth Century Theatres and its "legal eagle," Nat and Raoul's guide through "those dark small thick typographic bushes that crowd the bottom of the contract," which, it is presumed, no one ever enters. Harry knew all about the industry phrase, "the big type gives it to you and the little type takes it away." He had seen to it that "the big type not only gives it to you but..."

**A man who believed with the Chinese that "One picture is worth 10,000 words — if it's a Fox picture"—Sydney Samson.**

**A man who believed "that 10,000 pictures were worth one word and that word is 'no'" — Ben Geldsaler, chief buyer and booker for Famous Players.**

O. J. Silverthorne, Ontario censor, was described as "the man responsible for the embrace on the cutting floor" and "the biggest clip artist in the province."

Syd Roth was the fellow who answered all the questions at Twentieth Century and Myer Axler was the one who questioned all the answers.

## The Gals

RAY LEWIS was introduced as "a lady who sells film, operates theatres, disciplines the industry, runs the country and in some vague way that doesn't come to mind right now, dabbles in journalism." Ray, being editor of the Moving Picture Digest, this introduction drew understanding laughter and some of her inimitable sallies. Her publication is about to celebrate 30 years of activity. "The Canadian Moving Picture Digest," I commented, "hasn't changed in 30 years." "You mean," Ray retorted, "that it's just as good as ever!"

**Dorothy Wilson, it was suggested, "could get more for Regal with a whisper than the MGM lion with a roar."**

You'll have to forgive me for reporting myself. Those gabbing managers have been killing time for me — something I prefer to slaving over a hot typewriter. But a deadline is like a day of reckoning and the printers are screaming for copy, threatening to put us on the presses a couple of days later if we don't hurry up.

We hurried up in this way.

## Films From France

France Film, Montreal, recently received 25 films from France. They are the first films to arrive in Canada since France was invaded in 1940. Another group of films is expected shortly.

## Watts Upped

Don Watts, recently assistant manager of the Regent, Sudbury, and lately of the Elgin, Ottawa, has been promoted to the management of the Tivoli, Kingston, Ontario, by Twentieth Century Theatres.


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# Nat Taylor Remembers—

**Recently Nat Taylor, in behalf of himself and Raoul Auerbach, welcomed associates and friends to a dinner in celebration of the tenth anniversary of Twentieth Century Theatres.**

**The Crystal Ballroom of the King Edward provided a gay scene but it was a warm and human one due to the remarks of Nat Taylor. They were full of sentiment and good-natured reminiscences.**

**We think they will interest and entertain as well as inform, even though they lack the benefits of his voice and personality, and so they follow around and below this.**

LADIES and Gentlemen, our good friends and honored guests. It is indeed a pleasure to welcome you here this evening to the tenth anniversary celebration of Twentieth Century Theatres. This is an occasion for both levity and solemnity. But above all we hope you have and will enjoy yourselves as much as we enjoy having you here.

It is our honor to have present with us this evening a representative gathering of the citizenry of this city, particularly as related to our business. If you look around you, you will see government representatives, bankers, numerous film men, circuit officials, independent exhibitors, press representatives, yes, and even landlords, not forgetting of course our own executives and managers. It gives me the feeling that we have come of age.

Yes, I think I can feel that our organization has come of age. And when an organization comes of age, like an individual, it does well to bare its soul, look back over the years and reminisce. I think I can honestly say that tonight I do feel sentimental and a bit like reminiscing. So I shall ask you to come back with me to the year 1935, just a decade ago. In that year Metro released "David Copperfield and "Mutiny on the Bounty," and the latter picture won the Academy Award. RKO released "The Informer" and "Top Hat," Warners released "Captain Blood" and "Louis Pasteur." Paramount released "Lives of a Bengal Lancer" and "Ruggles of Red Gap" and "Private Worlds" and nobody had ever heard of PRC.

In that year Will Rogers, our beloved comedian, died in an airplane accident — Sir Malcolm Campbell set a world's speed record by driving a car 301 miles an hour — nobody expected Jimmy Braddock to beat Max Baer for the world's heavyweight championship—and the next day the newspapers commented that a song very much in vogue at that time was Jim Braddock's theme song. The song was "I Believe in Miracles."

In that year my partner, Raoul Auerbach, and myself started Exhibitors Booking Association.

I REMEMBER when I went to law school the boys of the legal fraternity of which I was a member nicknamed me Necessity. But it seems to be true that while Necessity knows no law it is also the mother of invention. We started with two booking accounts—a gross income of $20 per week — and it was necessary for us to invent how to eat and pay office overhead. We rented a suite of offices on the 5th floor of the Hermant Building, containing not only an outer office but seven small private offices. Since we could only use two of these, we sublet the other five and thereby garnered enough money to pay for the total rent and telephone. Our only office expense was our one employee, a stenographer.

It didn't take me long to get discouraged. We would come down to the office in the morning and wait for exhibitors whom we had canvassed the previous evening to show up. They usually didn't. If gin rummy had been invented in those days I am sure we would have played it all day —for buttons, of course.

My wife came in one day and saw me with my feet up on the desk, looking quite forlorn and lonesome. The next day she brought down a tall plant and placed it in my office. She said it would not only keep me company but would grow right to the ceiling and symbolize the growth of our business. I was sceptical about that. I had never heard about the proverbial acorn then, but looking back I think that perhaps that plant was our acorn.

But things continued quiet and I was about ready to quit and go to work for what others might think me worth. But this was 1935 and jobs were hard to get. My partner Raoul prevailed upon me to stick it out. We were living on borrowed money and hadn't starved to death yet. After that things started to pick up.

As I said previously, we started with two booking accounts in June. Some exchange men kept asking us how many accounts we had and what they were. We didn't dare tell them. One man said that "unless you have 20 accounts you won't be recognized as an organization." Twenty accounts became our goal, even if we had to work for some of them for nothing. Thereafter when anyone asked us how many accounts we had our answer was that we would have twenty accounts by September 1st, the official opening of the buying season. We worked day and night. We accumulated accounts, but two days before our own deadline, alas, we could count only nineteen accounts. I said to Raoul, "We have exhausted our possibilities in the city. Here is a list of potential out-of-town accounts. You go east and I'll go west and let's see if between us we can get that one elusive account. We must make our quota or we will be a laughing stock." I returned on the fateful day, empty-handed and dejected.

But the plant which my wife brought me must have pushed my prayers to heaven for on that day a gentleman walked in and said he was opening a new theatre and had heard of us and could we handle his account? Raoul came back empty handed too and as dejected as I had been. Then I told him of our luck. Did we have a celebration!

Some members of the Motion Picture Theatre Owners Association in 1926. Left to right, back row — Louie Mazza, Abe Polakoff, Sam Lester, Sam Lent,(?) Front row—Lou Polakoff, Max Starkman, Hy Rotenberg and Nat Taylor, secretary. Taylor was 19 or 20 years of age at the time.

WE opened the Strand Theatre in September of that year. A month earlier the late J. M. Axler and his brother, the late Isadore Axler, father of our own Myer Axler, had come to see about opening the Strand Theatre. It was originally built as a Jewish legitimate theatre and had a large number of seats but that business had petered out so in the spring of that year they had equipped it for movies but the lessee could not make it pay.

In view of these circumstances they felt they would be lucky if they could get a modest rent out of it. So when I asked them $15 a week for booking fees they vigorously protested their ability to pay. Having about 15 accounts at that time I was slightly independent so I stuck to my guns. Finally, J. M. came out with a proposition. If we would agree to work for nothing, he would give us half the profits. I knew he didn't mean to hoodwink us but I am also sure that he was certain he was giving us half of nothing. We on the other hand were giving like value. We had nothing to lose but our time, of

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THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 10, No. 41 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

# Captain Eddie

with Fred MacMurray, Lynn Bari
20th-Fox 107 Mins.

RICKENBACKER STORY IS RATED AS TOPNOTCHER DESERVING OF BIG GROSSES.

The making of an American hero has been managed superlatively well in this film based on the life of Eddie Rickenbacker, the USA's topranking ace of World War the first. Treated with strong emphasis on the human values, "Captain Eddie" is made of the stuff that merits a grand reception at the boxoffice. The subject has been handled with nice touches of drama and humor, not overlooking the importance of romance as a drawing card. It offers entertainment of a highly popular nature.

**"Captain Eddie" represents Winfield R. Sheehan's last effort. He had made himself heard from once more with a picture that is definitely a worthy achievement. Assisted by Christy Walsh, Sheehan had lavished on the Rickenbacker saga a production of high calibre.**

Rickenbacker's story is told by flashback method as he and his crew lie adrift after their plane makes a forced landing in the Pacific. Our hero's wooing of the woman who became his wife is easily the most entertaining—and most amusing—portion of the film, which ends with Rickenbacker's rescue when death seems imminent.

Rickenbacker is played capitally by Fred MacMurray, while Lynn Bari is competent as his love. Lloyd Nolan, Thomas Mitchell, Charles Bickford, and Darryl Hickman (as young Rickenbacker) are some of the other standouts.

CAST: Fred MacMurray, Lynn Bari, Charles Bickford, Thomas Mitchell, Lloyd Nolan, James Gleason, Mary Philips, Darryl Hickman, Spring Byington, Richard Conte, Charles Russell, Richard Crane, Stanley Ridges, Clem Bevans, Grady Sutton, Chick Chandler, Swayne Hickman, Nancy June Robinson, Winifred Glyn, Gregory Muradian, David Spencer, Elvin Field, George Kitchell, Boyd Davis, Lon Carner, Mary Gordon, Joseph J. Greene, Olin Howlin, Robert Malcolm, Leila McIntyre, Harry Shannon, Virginia Brissac, Peter Michael, Peter Garcy, Fred Essler, Lotte Stein, Earle Dewey, William Newell, Anne Loos, Franklin Parker, William Forrest, Tom Dillon, John Dehner, Georges Renavent, Paul Marion, Howard Negley, George Chandler, Joe Devlin, Walter Baldwin, Robert Homans, Dorothy Adams.

CREDITS: Producer, Winfield R. Sheehan; Associate Producer, Christy Walsh; Director, Lloyd Bacon; Screenplay, John Tucker Battle.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

# Two O'Clock Courage

with Tom Conway, Ann Rutherford
RKO 66 Mins.

CONWAY'S NAME HELPS WEAK MELODRAMA LONG ON DIALOGUE AND SHORT ON ACTION.

"Two O'Clock Courage" is a negligible melodrama that is long on dialogue and short on action. It is commonplace stuff that stands a chance only with audiences that exercise little discrimination in choosing their film entertainment. Besides presenting a plot that has not been too clearly expounded, the production insults the intelligence far more than it is necessary. Tom Conway's association with the Falcon pictures should operate to the advantage of the offering, although the exhibit is not one of that series.

**Conway has lost his memory as result of a blow on the noggin. The fear that he may have been involved in the murder of a play producer spurs him on to find out who he is. In this he is aided by Ann Rutherford, a taxi driver.**

In an attempt to help the police solve the case and clear himself he gets another smack on the head that causes him to recover his memory and remember some facts having an important bearing on the case. By that time the number of murders has been increased to two. An actress fearing blackmail is the culprit.

The film as directed by Ben Stoloff and written by Robert E. Kent makes a farce of the newspaper profession and crime detection.

Conway does well under the handicap of a poor script. Miss Rutherford does the best she can with her role. Richard Lane as a Hollywood version of a reporter is supposed to provide laughs.

CAST: Tom Conway, Ann Rutherford, Richard Lane, Lester Matthews, Roland Drew, Emory Parnell, Bettejane Greer, Jean Brooks, Edmund Glover, Bryant Washburn.

CREDITS: Producer, Ben Stoloff; Director, Anthony Mann; Screenplay, Robert E. Kent.

DIRECTION, Fair. PHOTOGRAPHY, Okay.

# Easy to Look At

with Gloria Jean, Kirby Grant
Universal 64 Mins.

MODEST ENTERTAINMENT DISHED OUT BY MELANGE OF COMEDY AND MUSIC WITH YOUTHFUL APPEAL.

"Easy to Look At" is an inconsequential melange of comedy and music with a strong appeal to the young and family audiences. The picture has much liveliness but doesn't strain too hard to be plausible.

**The picture shows up best when Gloria Jean, the star of the proceedings, is vocalizing, something that she does more than well. The young actress lends her voice to some four numbers, among them "Cielito Lindo." Another item that gives the film a lift is a rendition by the Delta Rhythm Boys of "Is You Is, Or Is You Ain't My Baby?" which serves as the theme of a production number.**

Miss Jean, who doesn't show to good advantage in the acting department largely as a result of the indifferent direction of Ford Beebe, comes to New York to seek a career as a costume designer. How she gets her break comprises the burden of the story. In the process she falls in love with Kirby Grant, head of the theatrical costume firm into which she wangles herself through a bit of trickery.

The film has been passably produced by Henry Blankfort, who also did the screenplay.

CAST: Gloria Jean, Kirby Grant, George Dolenz, J. Edward Bromberg, Eric Blore, Mildred Law, Leon Belasco, Maurice Cass, Delta Rhythm Boys.

CREDITS: Associate Producer, Henry Blankfort; Director Ford Beebe; Screenplay, Henry Blankfort; Cameraman, Jerome Ash; Art Directors, John B. Goodman, Robert Clatworthy; Sound Director, Bernard B. Brown; Set Decorators, Russell A. Gausman, E. R. Robinson; Film Editor, Saul A. Goodkind; Musical Director, H. J. Salter.

DIRECTION, So-so. PHOTOGRAPHY, Okay.

## Quebec Convention

Officials of France Film are planning to invite Quebec exhibitors to a convention to be held soon in Montreal.

# The Great John L.

with Greg McClure, Linda Darnell
UA-Crosby 96 Mins.

INITIAL OFFERING OF CROSBY OUTFIT IS RATED FINE ENTERTAINMENT OF WIDE APPEAL.

Bing Crosby Productions makes its bow with an extremely diverting picture that stands to prosper beyond the ordinary. Dealing with one of the fabulous names of the world of fisticuffs, the film is certain to be red meat for the men. The patronage of the women is accounted for by the marked attention given to the romantic side of Sullivan's life. Not to be overlooked is the prestige of the Crosby name.

**A world of life and color has been injected into this account of the lusty career of Sullivan. The ups and downs of the one-time heavyweight king have been depicted interestingly with the proper touches of drama and sentiment. The film is an arresting tale of a prize-fighter's climb to the top, his tasting of the world's adulation, his transformation into a has-been largely through drink and physical neglect, and his eventual redemption. Although it is a familiar story, it still is attention-holding as related in "The Great John L."**

Romantic conflict has been made to play an important part in Sullivan's fistic fortunes. Throughout the film our hero is torn between two loves—one, the sweetheart of his early days, the other, a star of musical comedy. He makes the mistake of marrying the latter in a pique, but her death releases him to return to his true love.

The picture has been produced effectively by Frank R. Mastroly and James Edward Grant, while Frank Tuttle has supplied firm direction.

A newcomer, Greg McClure, handles himself rather well as Sullivan. Physically he is perfect for the part. His fight scenes have been staged excitingly. Linda Darnell and Barbara Britton are good as the women in Sullivan's life. Lee Sullivan, Otto Kruger, Wallace Ford, George Mathews, Robert Barrat and J. M. Kerrigan are others deserving to be singled out.

CAST: Greg McClure, Linda Darnell, Barbara Britton, Lee Sullivan, Otto Kruger, Wallace Ford, George Matthews, Robert Barrat, J. M. Kerrigan, Joel Friedkin, Harry Crocker, Hope Landin Fritz Feld, Simon Semenoff, Frank Mc Cowan.

CREDITS: Producers, Frank R. Mastroly, James Edward Grant; Associate Producer, Milton Carter.

DIRECTION, Good. PHOTOGRAPHY, Good.

Canadian Film Weekly

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HYE BOSSIN, Managing Editor

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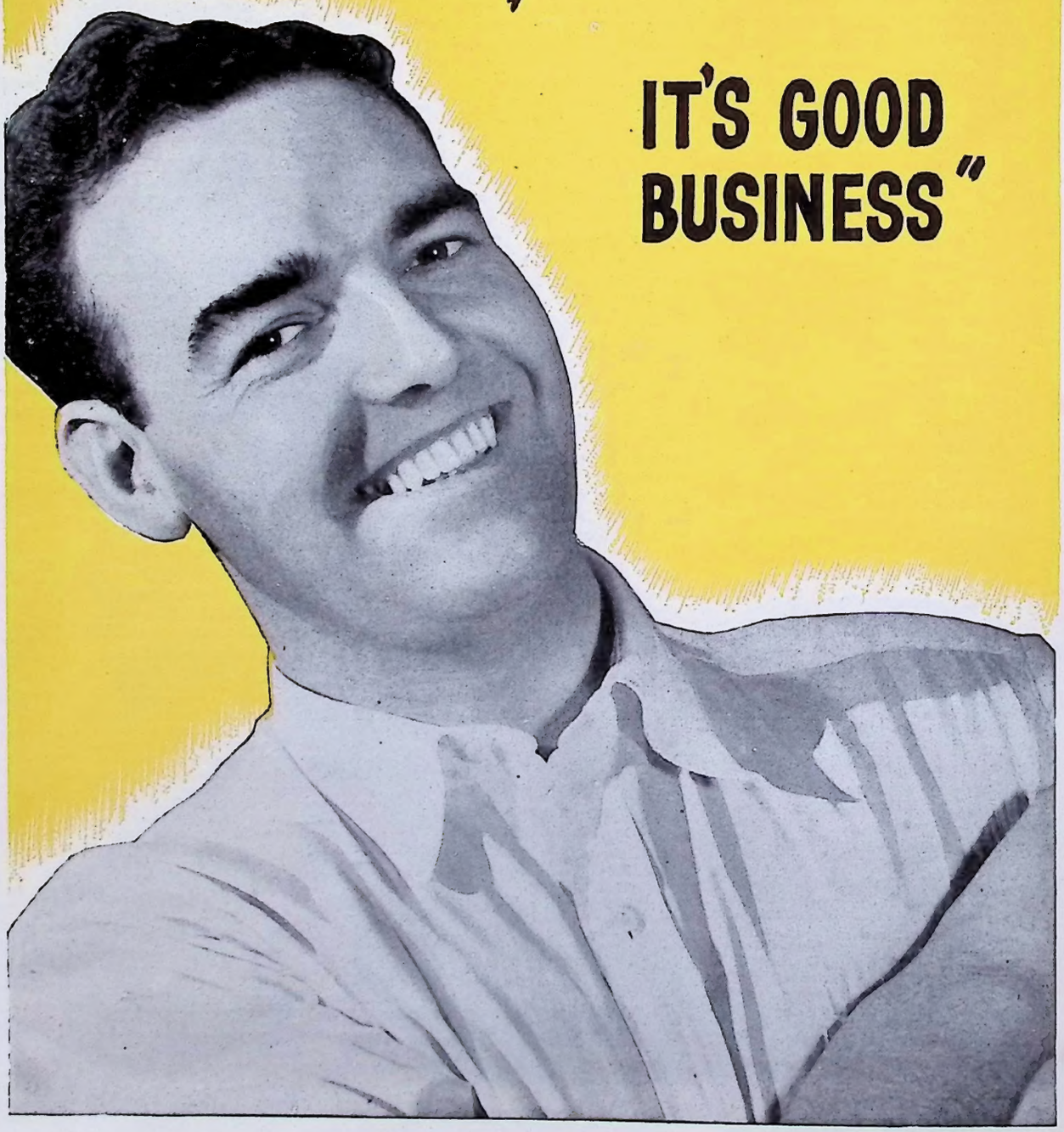
"Sure, I'll double my order...

IT'S GOOD BUSINESS"



**AND HERE'S WHY . . .** The more prosperous the public is, the more business I do.

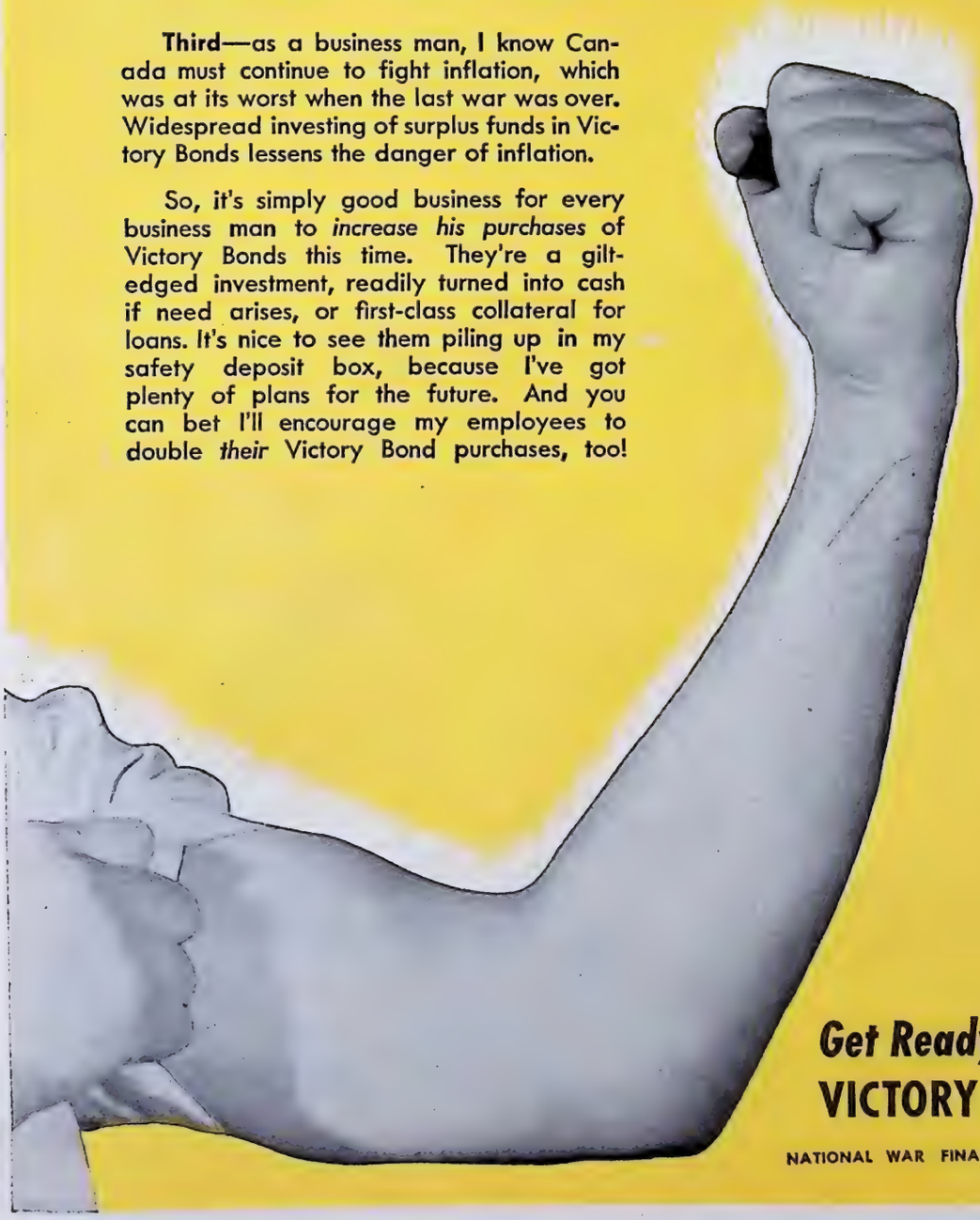
So, thinking in terms of my own business, I can see several reasons why the Ninth Victory Loan must be bigger than ever.

**First**—there won't be another Victory Loan for at least a year.

**Second**—the Ninth Victory Loan will be used to help finance such things as re-establishing hundreds of thousands of returned men and women in civilian life. It will help Canada co-operate with our allies in bringing essential help to liberated countries. Production for this purpose, together with production on the back log of home requirements, will help create employment.

**Third**—as a business man, I know Canada must continue to fight inflation, which was at its worst when the last war was over. Widespread investing of surplus funds in Victory Bonds lessens the danger of inflation.

So, it's simply good business for every business man to *increase his purchases* of Victory Bonds this time. They're a gilt-edged investment, readily turned into cash if need arises, or first-class collateral for loans. It's nice to see them piling up in my safety deposit box, because I've got plenty of plans for the future. And you can bet I'll encourage my employees to double *their* Victory Bond purchases, too!



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TECHNICOLOR

VALLEY OF DECISION

THRILL OF A ROMANCE
TECHNICOLOR

SON OF LASSIE
TECHNICOLOR

THE CLOCK

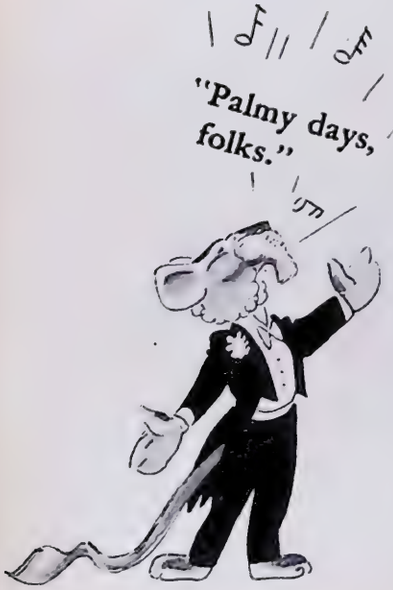
ZIEGFELD FOLLIES
TECHNICOLOR

THEY WERE EXPENDABLE

OUR VINES HAVE TENDER GRAPES

HER HIGHNESS AND THE BELLBOY

WEEK-END AT THE WALDORF



# Gen'l Th. Supply Opens Branches

(Continued from Page 1)

by Frank H. Kershaw, recently appointed president.

These moves are part of a policy of expansion that will lead to the extension of the company's activities into every exchange centre in Canada. In making the company's plans known Kershaw revealed that it had acquired the agency for many new lines of theatre equipment, the nature of which will be made public shortly.

The Vancouver office is located temporarily on the second floor of the Dominion Theatre Building on Granville Street and the Winnipeg quarters are at 510 Canada Building for the time being.

As the base of its Winnipeg structure the company purchased the Canadian Theatre Supply Company from Mr. and Mrs. Victor Armand, its owners for many years, who are moving to Vancouver. Victor Armand will continue as general supervisor of maintenance for Famous Players theatres in Western Canada. His head office will be in the Strand Theatre Building, Vancouver. The Winnipeg maintenance office, in the Capitol Theatre Building, will be in charge of Johnny Ferguson, who is under Armand's supervision.

Charles L. Maybee, Winnipeg manager, was theatre inspector for the Province of Manitoba for several years and is a licensed projectionist. He has an intimate knowledge of theatre needs and a wealth of practical experience. Louise Asnaver and H. Ferman, head of the repair department, will continue in their present capacities. It is expected that Winnipeg will be one of the largest branches available.

Willis "Bill" Forward, Vancouver branch manager, was a theatre inspector for the Province of Ontario, resigning to join General Theatres, is a qualified projectionist and at one time supervised the operation of the Ontario government's school for projectionists. He has also been a sound engineer for Dominion Sound and a district manager for that company.

Pete Brown, vice-president and general manager, has just returned from a buying trip to New York and has informed all branches that they are now in a position to take orders for any type of equipment. He will go to Winnipeg for the opening of the branch, then to Chicago for further buying.

## Karloff's Next

Boris Karloff will star next in "Blackbeard," an RKO production.

**RALPH FOSTER**

**Announcement of his appointment as national film commissioner for the Commonwealth of Australia has been made. Caricature is by Eric Gibbs, artist and writer.**

## WB's Contribution To H'wood Canteen

Presentation to the Hollywood Canteen of a check for $60,405 in September, representing a further share in the proceeds of the picture "Hollywood Canteen," brings to $310,405 the contribution of Warner Brothers Studio to date to the canteen fund, it has been announced.

## Canada Goes Back On Standard Time

Canada officially went back on standard time at 2 a.m. Sunday, September 30. Saskatchewan, however, will retain daylight time until October 14.

The Dominion was on daylight time officially since February 9, 1942, but most parts of Ontario and Quebec put the clocks ahead an hour in 1941 as a power conservation method for war industries.

# Ralph Foster Tops Australian NFB

(Continued from Page 1)

Australia early this year, was previously head of the Graphics Divisions of the Dominion's National Film Board, with headquarters in Ottawa. He was esteemed by John Grierson as one of his most valuable assistants.

A request was recently received by Prime Minister Mackenzie King from the Prime Minister of Australia, Joseph B. Chiefley, for the right to borrow Foster's services for one year.

During his tenure of office Foster will train an Australian to succeed him. No one has been named yet to step into the spot he will vacate in the NFB setup.

Foster, prominent in newspaper circles and formerly president of the Canadian section of the Newspaper Guild, resigned from the staff of the Toronto Daily Star in 1942 to join the National Film Board.

Born in Toronto 34 years ago, he was educated at Dewson Street Public School and Bloor High, enjoying athletic prominence, particularly at rugby, in the latter institution. He is six feet, four inches tall.

Son of Mr. and Mrs. Foster, Turner Avenue, the new Aussie film chief is married to the former Doris Davis, at one time a radio singer of note, and they have one child, Nichola. A brother, Dr. Jack Foster, is attached to the New York Hospital.

## Theatre Purchase

Gem, Port Dover, Ontario, has been sold by John Walker to Jules Cloet, newcomer to business. It's a six-day house with 223 seats.

## Swadron Switches

Mannie Swadron has been transferred from the Tivoli, Kingston, Ontario, to the management of the Park, Welland, succeeding Joe Paul, who recently became manager of the Esquire, Brantford. They're Twentieth Century houses.

# Sask. Gov't Will Amend Show Act

(Continued from Page 1)

Motion Picture Exhibitors' Association. The occasion of the speech was the annual meeting of the association held in the Bessborough Hotel, Saskatoon, recently.

In speaking of the contemplated charges in the theatre and Cinematographs Act, Williams said "the government of Saskatchewan wants the people of the province to get good moving picture entertainment and at the same time be assured that the halls are well ventilated, and free from fire hazards."

More frequent inspections of moving picture theatres, in both urban and rural centres, are now being undertaken, the minister said.

"Full details for the proposed improvements in the Act have not been worked out as yet," Williams pointed out, "but they are being studied in order to present the proposals at the next session of the legislature."

Williams said that such pictures as "How Green Was My Valley" and "David Copperfield" had met wide approval from the public. He felt that such pictures should be brought into the province more frequently, rather than the type based on the eternal triangle and sex themes.

Many pictures lacking a wholesome attitude have a degrading effect on adults as well as children," Williams stressed. "Such pictures should be discouraged," he added, "and be replaced by ones which have some significance in the mental development of the people."

Williams, in speaking of the Association's brief, shortly to be presented to the Saskatchewan government, dealing with suggested improvements and proposals, said that "the department will be willing to consider any such proposals, and is prepared to co-operate in every way possible."

Chairman of the Association, P. W. Mahon, said his organization was prepared to co-operate with the Saskatchewan Government in order to improve the moving picture industry, and to insure better theatre conditions for the public.

## PRC Ad Campaign on 'Enchanted Forest'

Initial advertising campaign by PRC will be on "The Enchanted Forest," the company's first color picture. Ads will be carried in fan magazines and other publications many of which have a large Canadian circulation.

Other advertising campaigns are being planned on PRC film.

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# WELCOME,

# *Liberty*

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# *Films, Inc.*

RKO PROUDLY WELCOMES

**FRANK CAPRA**
**WILLIAM WYLER**
**SAMUEL J. BRISKIN**

**to begin early production of their important new program of nine top-budget pictures!**

YES, THIS IS AN RKO YEAR

# Nat Taylor Remembers—

(Continued from Page 8)

NAT TAYLOR

HARRY MANDELL

RAOUL AUERBACH

which we had an abundance.

We formed a company, each party taking half, and the company took a five-year lease on the theatre at a nominal rent and started in business. The agreement called for the Axlers to put up a few thousand dollars for minor renovations and a new front. (You could do it for that in those days). We opened the theatre about the middle of September. Since the previous picture policy had been a miserable failure we found it necessary to go into a huddle for a new one. We decided that if old plays could be brought back and old books re-read, people would come back to see good pictures even if they were old. So our policy became two big hits, no matter how old or what run — and all for 15c. The Strand was probably one of the first theatres in the country to run old pictures as a matter of policy.

It was heart-breaking sometimes to watch the people stop and look at the displays and say "I've seen it" and walk away, but the law of averages got us customers. Myer Axler coined the catch-line: "Why stand — sit at the Strand." We lost money the first month, broke even the second month and made money the third month. Myer Axler was the manager and many an argument ensued between him and Raoul Auerbach as to what programs should be booked. But I was always there to referee. I can tell you that to this day they do not always see eye to eye on bookings.

Well, we got a great deal more than $15 per week for the booking and operation of the Strand Theatre that year. Twentieth Century Theatres was on its way. We got backing to acquire the lease of the Crown Theatre in March of 1936 and thereafter continued to acquire partners and theatres. At one time I think we had more theatre partners than theatres.

IT may be interesting for some of you to know how we hit on the name Twentieth Century Theatres. I actually acquired my first theatre partnership with Fred Brown in 1934, the College Theatre in Kitchener. Casting about for a name for the company I hit upon Twentieth Century Theatres Limited and that company acquired the lease for the theatre, renamed the Century. Some time later, when we enlarged our circuit to six or eight theatres, each of which was owned by a different company, Myer Axler, who had become our supervisor, began insisting that we should have an identifying name as becomes a growing circuit. Taylor and Auerbach Theatres did not appeal and besides some of the partners might object, so we hit upon the idea of identifying them all under the banner of Twentieth Century Theatres.

So actually while there is a Twentieth Century company it does not own the theatres and the name has become symbolic of all theatres which we operate.

I suppose a decade is not an awfully long time. But one can crowd a great number of pleasant thoughts and memories into such a period. As I think back I cannot help remembering the fine treatment we got from the film exchange men. I feel they have been my friends and with due consideration for the fact that their job is to get the most out of what they have to sell, I feel that they have dealt fairly and reasonably with us and I feel I am safe in saying that no small measure of our success is due to their co-operation.

As theatre operators we feel that we are entitled to buy to the best advantage possible but on the theory that the best way to have a friend is to be a friend, we have always managed to get along very well. Notwithstanding the fact that we had tiffs and misunderstandings from time to time I should like to acknowledge here and now that we owe a great measure of credit for our position today to the distributors in our business.

And while I have the opportunity there are others I should like to thank no less. I should like to thank the government officials, who have shown a keen understanding of our problems of operation and re-modelling and building and have accordingly been reasonable and helpful when some latitude was required. I should like to thank the projectionists unions who have lived up to the old tradition of the theatre—"the show must go on" and have never left us a dark show.

I should like to thank Mr. John J. Fitzgibbons and his associates at Famous Players for their splendid co-operation of the past few years, a co-operation which has contributed materially to the growth of Twentieth Century Theatres. I should like to thank the executives of our organization. But most of all I should like to thank our managers. And if our other guests will pardon me I should like to turn aside and direct a few remarks directly to our managers.

I know being a theatre manager isn't all it's cracked up to be. The hours are long and the remuneration is not always too great. But like all show business it gets in your blood and once it gets in your blood you're happier doing that than most anything else. No chain is stronger than its weakest link and certainly no theatre circuit can be successful without a strong and aggressive corps of managers. I feel that a large measure of our success is due to our managers and I can do no less than make a public acknowledgment of it this evening.

The first manager I ever hired (in 1934) was Charlie Stephenson and I am pleased to say he is still with our organization, in the head office. I am exceedingly sorry that Charlie could not be here tonight. He is home recuperating from a serious operation and, I hope, well on the road to recovery. Our second manager, Lloyd Gurr, is now managing the Century Theatre, Hamilton, and is here this evening. Our third manager was Myer Axler, whom you see at this head table. Our fourth and fifth managers were Dick Freeman and Jack Alexander, both of whom are still with us and here this evening.

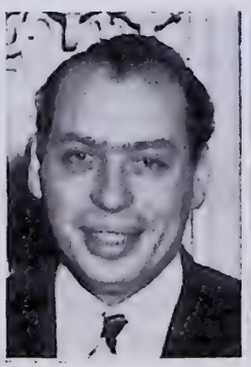
I don't remember who number six was. There have been many changes since that time but most of the men who have helped make this circuit strong are still with us or have gone to more important jobs. I have already addressed you men twice today. I only wanted to take this opportunity of thanking you publicly.

MY primary partner was Raoul Auerbach and to him I want to pay a special tribute. Ours has been a unique association in that there has been mutual faith and confidence to an extent that exists in few partnerships. I want to thank him now for his trust in me. I can tell you that there were many times that I did things of which he was made aware much later but never did he question any of my motives or moves.

And this is my opportunity to talk about my partners, including of course the ones whom we recently bought out. Most of them, I am pleased to say, are here this evening. To you gentlemen let me say in the presence of all assembled here this evening that without your confidence and support the Twentieth Century chain as we see it today could not have been possible. We

(Continued on Page 18)

BARNEY FOX



MYER AXLER

SYD ROTH

# THE MIRACLE MOTION PICTURE

## IN

# NATURAL COLOR

# "ENCHANTED FOREST"

## Photographed in All the Thrilling, Exciting Beauty of Nature's Wonderland!

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SOMETHING NEW IN HUMAN DRAMAS,
MUSIC—COLOR—STORY, AND THE ANIMALS
MAKE "ENCHANTED FOREST" AS BEAUTIFUL
AS A DISNEY FEATURE COME TO LIFE!

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*Soon to Be Premiered in Leading Theatres from Coast to Coast!*

PRC Pictures
H J ALLEN, PRES

Be A Smart Showman! Contact Your Nearest PRC Exchange Today!

TORONTO — MONTREAL — ST. JOHN, N.B.
VANCOUVER — WINNIPEG — CALGARY

# Three From Trade Orate For Ladies

(Continued from Page 1)

Delegates to the council in attendance represented 70 women's organizations in the Queen City.

The Ontario board of censors is not satisfied with Saturday afternoon movie programs for children, declared J. H. Evans, representing the board and pinch-hitting for O. J. Silverthorne. He hoped that less crime pictures would be shown in the future and if sex pictures are made they should be more refined and restrained.

Evans also said that the women on the council could do a great deal in shaping the entertainment provided for children.

Trustee Mrs. May Robinson urged "more women on the censor board," instead of only one as at present.

Colin Falconer, Ontario supervisor for the National Film Board, revealed that the NFB was also interested in the question of juvenile programs and stated that a plan was being considered to provide children's films for Saturday shows.

He also said that requests had been received concerning the subject matter of peace-time documentaries and suggested further that the showing of government films served their purpose better when followed up by discussion.

A. H. Jolley, secretary of the Motion Picture Theatres Association of Ontario, was introduced by Mrs. Arthur Barber, convenor of the council's cinema committee. He gave some interesting facts about Canada's place in the industry, pointing out that a week after the first movie was shown in New York in 1894, a show was put on in Ottawa. Reviewing the development of films through the silent era down to the first talkies, he went on to say that he expected that third dimensional pictures would introduce another new era in motion pictures.

Some $60,000,000 was spent by the public on movies in Canada last year, Jolley stated. This amounted to $5.68 per person.

The industry's war services, the space given in theatres to campaigns and drives, and the salvage and fat collections sponsored by showmen were mentioned by the MPTAO secretary.

He also named a long list of Canadian born stars.

## Harry Simon Back

Harry Simon, owner and operator of the Palace, Matachewan, Ont., has returned from several years overseas with the Algonquin Regiment and will be back at the theatre any day. During his absence the Palace has been operated by his wife, Sonya.

## *Winnipeg Theatre and Exchange Men*

Canadian Western representatives of 20th Century-Fox held a sales meeting in the Fort Garry Hotel, Winnipeg, recently, over which Syd Samson presided. Later the Fox men and exhibitor representatives got together at a luncheon and some were photographed by Fryer of the Winnipeg Tribune.

Some of those present at the luncheon meeting are shown above:

Front row, left to right—S. Weiner, veteran showman; J. H. Huber, Winnipeg branch manager for 20th-Fox; H. A. Morton, Odeon representative in Western Canada; J. Miles, president, Western Theatres Limited; and Samson.

Back row, left to right—N. Miles, supervisor, and J. Stevenson, secretary-treasurer, Western Theatres Limited; D. Rothstein, supervisor, Rothstein Theatres Limited; V. M. Skorey, Calgary branch manager for 20th-Fox; C. Krupp, salesman, and A. Smith, booker, Winnipeg office, 20th-Fox.

The luncheon meeting was the highlight of 20th Century-Fox's Western Canada conference, called to discuss the 1945-46 sales schedule.

## Ross Quits NFBoard, Jack Ralph Named

Dr. Malcolm Ross has resigned as director of distribution for the National Film Board to accept the post of assistant professor of English at the University of Manitoba.

He has been succeeded by Jack G. Ralph, who was production secretary of the board.

## Breaks Record

"Fall of Berlin," Eagle-Lion-Mono release, broke a house record at the Paradise, Vancouver, on opening day.

## Fox' Atomic Bomb Blasts Boxoffice

Twentieth Century-Fox' "The House on 92nd Street," story of FBI versus Nazi spies after the atomic bomb developments broke the Roxy, NY, record on opening day. It hung up a higher opening day figure than "State Fair," "Wilson" and other standout films.

## New Movie Theatre?

A movie theatre may be opened in Kemptville, Ontario, by V. Kelly of Ottawa, at a cost of about $1,500.

# Nat Taylor Remembers—

(Continued from Page 16)

have had our differences of opinion and I can tell you there were times when not being able to fall asleep at night, I thought and wished I had never become involved. But taking it by and large it was a pleasant and profitable association. And here and now I want to thank each and every one of you for your unwavering confidence and loyalty. It was your own idea to sell out and our way of parting foretells of a continued friendship for years to come. I have always maintained that there is no substitute for experience, and certainly the knowledge and experience I gained with you gentlemen will be invaluable to me in years to come.

While I and certain partners have separated, I still have partners who are actively associated with the operation of our company. One of these is Harry Mandell, our comptroller, who gave up a lucrative law practice in 1941 to concentrate on the affairs of this company.

I would like also to thank those men who play a great part in the day-to-day operation of the company and who have contributed to its progress and growth. Myer Axler has been with us from the first and is an important cog; Barney Fox is head booker and the vital task carried on by him needs no explanation; Syd Roth enjoys the confidence of all of us and is dependable and capable.

AS I said earlier we are fortunate this evening in having with us most of the leaders of this industry and it seems that no affair of this kind could be complete without hearing from some of them. Believe me, I could reminisce a lot more but I can remember how many times I have been on the receiving end and thought to myself, "Blessed are those who have nothing to say, and refuse to say it."

Therefore, I think it would be well if I should turn over the microphone to some one else and we have decided that it should be a person who represents himself to be the voice of the industry. Voice indeed, sometimes it sounds like a foghorn. I refer, of course to Hye Bossin, he of the glib tongue and fast-writing typewriter.

And speaking of Hye Bossin, I could reminisce about him too. I know he has been accused of doing anything for a headline story—that is anything short of mayhem, even to the point of creating a story or a figment of his imagination. Personally, I think there must be something to these rumors because there can't possibly be 52 big stories a year in our industry in this quiet little country of ours.

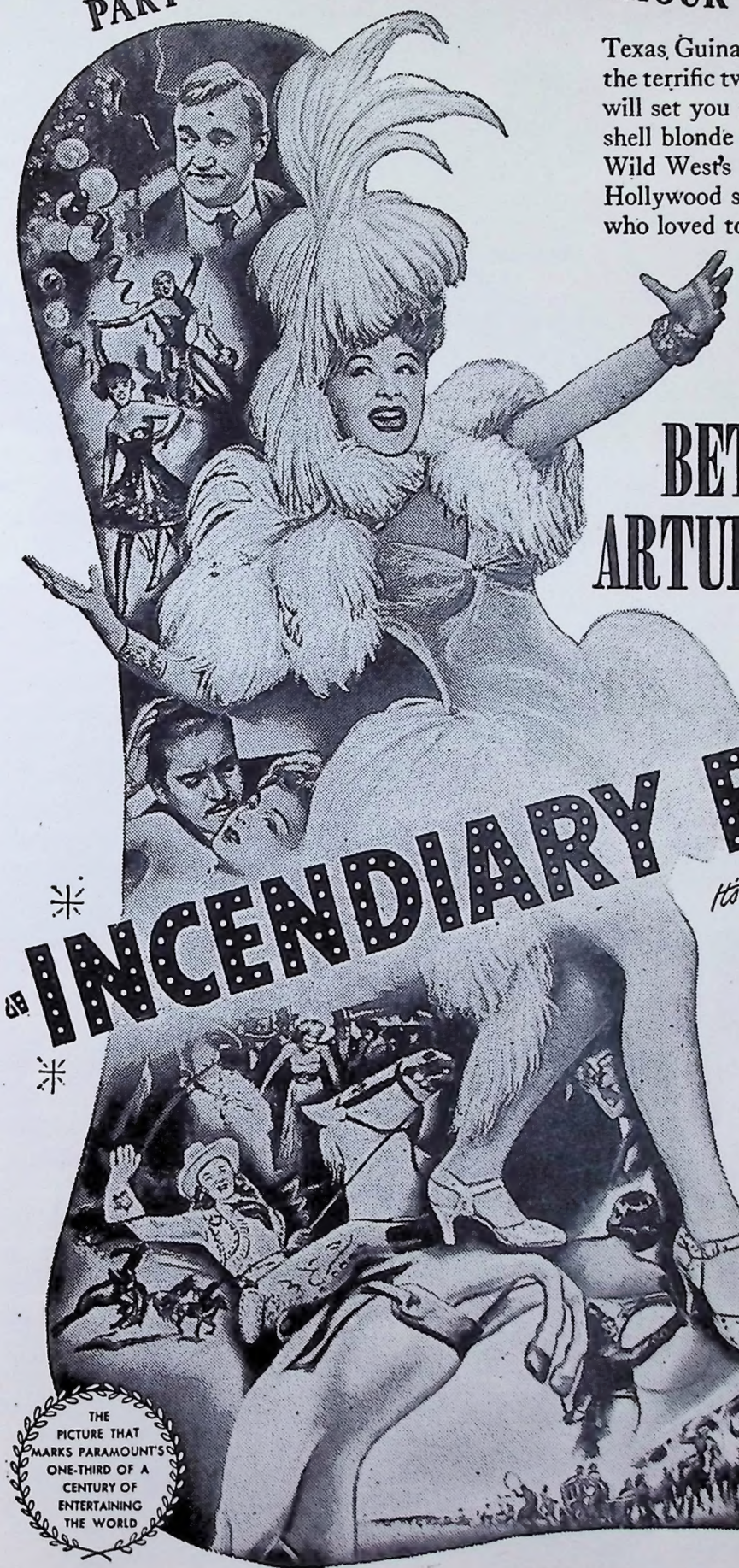
I can, of course, remember when Hye Bossin came into this industry some five years ago. There weren't many people who would talk to him in those days, let alone confide in him. They have since learned that the best way to keep a story out of the Canadian Film Weekly is to confide in him.

Hye wrote a darn nice story about Raoul and myself in a recent Film Weekly even though I have been forced since then to deny many times that I own a forest or even part of one. Some people wanted to know where I got the acorn. Others just said: "Give me a shot of that stuff." So just to get even, we drafted him for this job.

Of course, there was another motive. Who can refuse to speak when called upon by an editor? After all, it has been proven that the pen is mightier than the sword, and especially in peace time.

Again my sincere thanks to all of you for past favors and particularly that part of the last hour during which you have listened so patiently to me.

# SHE WAS BLONDE DYNAMITE!...
## PART DAREDEVIL, PART GLAMOUR GIRL, ALL WOMAN



Texas Guinan, Incendiary Blonde, burned up the terrific twenties and Betty Hutton as Texas will set you ablaze as she portrays the bombshell blonde of the reckless era...Queen of the Wild West's wildest show . . Ziegfeld girl . . . Hollywood star . . . night club hostess . . . a girl who loved to live . . . who lived for love.

# BETTY HUTTON
# ARTURO DeCORDOVA

# "INCENDIARY BLONDE"

*It's The Lifetime of Texas Guinan*

in Technicolor

with

**CHARLES RUGGLES**
**BARRY FITZGERALD**
**ALBERT DEKKER**

and

**MARY PHILLIPS · BILL GOODWIN**
**EDWARD CIANNELLI**
**THE MAXELLOS · MAURICE ROCCO**

Directed by George Marshall
Original Screen Play by
Claude Binyon and Frank Butler
A Paramount Picture

THE PICTURE THAT MARKS PARAMOUNT'S ONE-THIRD OF A CENTURY OF ENTERTAINING THE WORLD

**Red-Hot with Music, Too!**

"It Had To Be You" • "Row, Row, Row"
"Oh, By Jingo"
"What Do You Want To Make Those Eyes At Me For"
"Ragtime Cowboy Joe"
*and 12 more of your old favorites!*

*You Can Well Celebrate the*

# 25th Anniversary

*of the Fan Magazine of the Screen by Booking this Greatest Screen Snapshots of them All!*

COLUMBIA PICTURES *presents*

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*Series 25—No. 1*

***Take your patrons down Hollywood's glamorous memory trail...from the hilarious Hall Room Boys to ravishing Rosalind Russell!***

THE BEST SHORT COLUMBIA PICTURES IN 25 YEARS!

★ THE HALL ROOM BOYS
★ HOBART BOSWORTH
★ BEVERLY BAYNE
★ FRANCIS X. BUSHMAN
★ RICHARD BARTHELMESS
★ ERNEST TORRANCE
★ ANITA STEWART
★ NORMA TALMADGE
★ CONSTANCE TALMADGE
★ HOPE HAMPTON
★ JACKIE COOGAN
★ CLARA KIMBALL YOUNG
★ HOWARD HICKMAN
★ WALLACE REID
★ THEODORE ROBERTS
★ GLADYS BROCKWELL
★ MILTON SILLS
★ BARBARA LAMARR
★ ALLA NAZIMOVA
★ HARRY LANGDON
★ RENEE ADOREE
★ LEW CODY
★ MABEL NORMAND
★ LON CHANEY
★ LEW TELLEGEN
★ LILYAN TASHMAN
★ JACK PICKFORD
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★ AGNES AYERS
★ RUDOLPH VALENTINO
★ JEAN HARLOW
★ PIONEER STUNT MEN
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★ JOE PENNER
★ CHARLES MURRAY
★ DOUGLAS FAIRBANKS
★ WILL ROGERS
★ LESLIE HOWARD
★ CAROLE LOMBARD
★ JOHN BARRYMORE
★ DUSTIN FARNUM
★ CECIL B. DE MILLE
★ LOUELLA PARSONS
★ FRED ASTAIRE
★ WALT DISNEY
★ ROSALIND RUSSELL